

BOSTON, MAY 8, 1880.

Entered at the Post Office at Boston as second-class matter.

*All the articles not credited to other publications were expressly written for this Journal.**Published fortnightly by HOUGHTON, MIFFLIN & CO., Boston, Mass. Price, 10 cents a number; \$2.50 per year.**For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & CO., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and HOUGHTON, OSGOOD & CO., 21 Astor Place; in Philadelphia by W. H. BONER & CO., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.*

## SCHUMANN'S MUSIC TO LORD BYRON'S "MANFRED."

BY PAUL GRAF WALDERSEE.

*[We translate a portion of the Essay contained in the valuable series of "Musikalischer Vorträge," published by Breitkopf and Härtel, Leipzig.]*

That Schumann should have felt powerfully attracted by this gloomy, but highly poetical text, can be a matter of no wonder. Wasielewski tells us, that once in Düsseldorf, while he was reading the poem *tête-à-tête* aloud, his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further. This would seem to show that Schumann became all too deeply absorbed in this appalling subject, until it had become at least a fixed idea with him.

. . . . The composer has shortened the dialogue considerably. The seven Spirits, which the poet has introduced in the first part, are reduced to four, perhaps to obviate fatigue through too long solo singing. The Incantation, to be spoken by *one* voice, is here given to four voices. In the concluding scene Schumann has added to the text the

*Requiem aeternam dona eis,  
Et lux perpetua luceat eis!*

The score, which consists of fifteen numbers besides the overture, contains six pieces of music complete in themselves; the rest are treated melodramatically. . . .

For long years the theatres maintained a passive attitude towards this drama, owing possibly to the difficulties involved in a suitable *mise-en scène* for such a work. The performances were confined to the concert-room. Richard Pohl, abridging the original, composed a connecting text for concert performances; but declamation hardly supplies the place of action on the stage, and a great part of the dramatic effect is lost. In the year 1852, Liszt first brought out the work upon the stage in Weimar; several other theatres followed the example, and adopted it into their repertoire; so far as I know, the theatres in Munich, Vienna, Berlin and Hamburg.

Byron always protested that the poem was not intended for the stage; if it is capable of stage performance, it has become so through the addition of the music. And truly Schumann, in his *Manfred*, has bequeathed one of his ripest and most genial compositions to the world. He wished to achieve something unique, and he has succeeded. "Never before have I devoted myself with such love and such outlay of force to any composition, as to that of *Manfred*," he remarked in conversation.

The Overture to the *Zauberflöte* is regarded as unique. No one has ever had the boldness to attempt to imitate it; only the genius of a

Mozart could succeed in such a thing. Equally unique in its way, although radically different from that, stands the *Manfred* Overture, a deeply earnest picture of the soul, which describes in the most affecting manner the torture and the conflict of the human heart, gradually dying out, in allusion to the liberation wrought through death. It is always a dangerous thing to approach such a creation with the intellectual dissecting knife, and seek to read from it the definite ideas of the composer. In this special case one can hardly err, if he assumes that the master wished to indicate two fundamental moods of feeling: on the one hand that of the anguish, which is the consequence of sin,—the unrest that is coupled with resistance to divine and human laws; on the other, that of patience, of forgiveness—in a word, of love—so that to the soul's life of *Manfred* he might offset that of *Astarte*. The rhythmic precipitancy in the first measure of the Overture transports us at once into a state of excited expectation. After a short slow movement, the introduction of the following development (*Durchführung*) begins, in passionate tempo, the portrayal of the restless and tormented mood. It is the syncope, employed continually in the motive, that indicates the conflict of the soul. This storms itself out, and then appears the expression of a melancholy, milder mood. Mysteriously, in the *pianissimo*, three trumpets are introduced in isolated chords: a warning from another world. But the evil spirits cannot be reduced to silence; with increased intensity of passion the struggle begins anew. The battle rages hotly, but in the pauses of the fight resound voices of reconciliation. At last the strength is exhausted, the pulse beats slower, the unrest is assuaged, the music gradually dies away. A slow movement, nearly related to the introduction, leads to the conclusion. With this Overture Schumann has created one of his most important instrumental works.

To the monologue of *Manfred* succeed the songs of the four spirits. Each one of these songs requires a special characterization. This Schumann reaches by choosing different vocal registers; soprano, alto, tenor and bass, thus enabling himself to employ also four-part harmony, while at the same time he uses different keys, and carries out the orchestral accompaniment in various ways. The Spirit of the Air begins. A muted solo violin supports the alto voice in the higher octave; while a triplet figure, apparently formed after the words, is given to the violas. No such embellishment falls to the share of the Spirit of the Water (Soprano), while in the song of the Spirit of Earth (Bass), certain allusions, which stand in connection with the text, are expressed through imitations of the violin and of the flute strengthened by a piccolo. The Fire spirit (Tenor), is despatched with a few notes. And now the four voices are united and bring the movement to a close with the following splendid organ cadence, though it

may be doubted whether it be here in place.

We turn now to the first piece of melodramatic treatment. *Manfred*, in ecstasy at the magical apparition of "a beautiful female figure," speaks:

"Oh God! if it be thus, and thou  
Art not a madness and a mockery,  
I yet might be most happy,—I will clasp thee,  
And we again will be—"

[The figure vanishes].

The movement (No. 2) is formed by a melody as follows:



This melody does not disappear, but reproduces itself continuously; always modified a little in the second half, it requires and it receives a varied harmonic groundwork. It shows the greatest variety in unity. It is tenderly instrumented, only the wood-wind and the string quartet finding employment; even the double bass is excluded; it would be too rude for this aerial picture. Divided violas take upon themselves the filling out of the harmony, the wind instruments entering now and then. After the first violin has twice sung the theme, the wind instruments take it up; then it is intoned anew by the violin imitated by the violoncello. The mood is that of longing expectation; a romantic breath pervades it all; while a diminished seventh chord resounds, the magic figure vanishes, and *Manfred*, exclaiming: "Woe. woe, my heart is crushed!" falls senseless to the ground.

3. With weightier steps the Incantation (*Geisterbannfluch*) announces itself. The song consists of four bass voices, which appear now in unison, now singly, once in three-part harmony. The full orchestra accompanies, but the deeper instruments have the preference. That Schumann in this movement seeks to produce peculiar effects of sound is seen by a glance into the score; but whether these abnormal sounds exceed the limits of the lines of beauty, I will not undertake to say. The chords are massed in so deep a stratum at the cost of clearness. Take for an example the following measures:



The text will bear a gloomy shading; but whether the tints which are laid on needed to be so intensely black, I almost doubt; a few gleams of light would have made the shadows stand out all the more. When four sonorous bass voices unite in unison, tone-waves are begotten, which not only affect the sense of hearing in a peculiar manner, but also set the other parts of the body in vibration, which extends throughout the whole nervous system. Add to this the deep wind instruments, bassoons, trombones, violas and string basses, and there arises a tone-color, than which nothing duskier can be imagined. As we have said before, Schumann departs here from the poet, who has this Incantation spoken by *one* voice; he pleases himself with his own individual conception, and with a



still more awe-inspiring illustration of a text already gloomy in itself:

"When the moon is on the wave,  
And the glow-worm in the grass," etc.

The next section loses something of its duskiness from the fact that it is delivered by only one bass voice, while the instrumentation is more simple. The following Terzet is only accompanied by violas and string basses. The concluding words, "Now wither!" unite the singers, as at the beginning. The composer reflects his own mood in his works; does this shine through this Incantation?

4. Manfred awakes from his swoon. The morning dawns and lights the highest mountain peaks. During the dialogue between Manfred and the chamois hunter an English horn resounds in the distance. This instrument, so often used for a purely theatrical effect, is here introduced most naturally, and produces an agreeable impression. We find ourselves in the midst of an Alpine landscape. Sheep-bells are heard tinkling in the valley; the shepherd's song resounds from the Alpine horn. The measures which Schumann brings before us will awaken involuntary recollections in one who has ever heard the sound of the shalm in the high Alps of Switzerland. The shepherd's tune begins in a melancholy strain; the echo is not wanting. But the player has his roguish humor; he knows also how to play up a little dance, and he skillfully interpolates a merry measure. But his calling is a dangerous one. Earnestness is the fundamental trait of his character, and so he soon gravitates back to his first melancholy song.

5. We have now reached the point where Manfred is rescued by the chamois hunter; this ends the first division of the drama. A new division begins; to mental strain and excitement succeeds relaxation. As the following dialogue between Manfred and the chamois hunter contrasts in clearness with the rest of the poem (the simple hunter would have no understanding for Manfred's wild, fantastic imagery) so, too, in the same sense does the composer express himself in the *Entr'acte* music. In contrast to the overture, which depicted the conflict of the passions, this piece bears the stamp of mild repose. The melodic passage through the tones of the chord forms the motive of the first part; violoncello, horn and violins alternate with one another; reeds and flutes answer in the most graceful manner. The second part begins with a theme of almost pastoral suggestion; but the leading thought of the first part is soon taken up again, and passes before us once more in a varied and expanded form. Manfred leaves the chamois hunter, climbs the crag by the waterfall, and invokes the Witch of the Alps. Monologue with melo-dramatic treatment (No. 6). It seems almost as if Schumann, in the composition of this piece of music, had Mendelssohnian reminiscences floating before him. Single features speak for it; yet it is possible that the two masters, in the representation of the supernatural, met in one point. Be that as it may, we have here before us one of the most delicate pieces of the work. Though

different in text, the situation is the same as that at the magical appearance of "a beautiful female figure;" in both cases it is the invocation of a spirit, whether it be a magical image or the Witch of the Alps. The musical problem was to form a contrast to what had been before. The muted first violins, in an almost continuous figure of sixteenths, hover, as it were, over the spoken word, leaving the harmonic filling up to the rest of the string instruments. The reeds and flutes partly attach themselves to these, partly support, in the most discreet manner, the voice that bears the melody; the harmonica tone of a harp mingles itself with it, producing a mysterious *timbre*. A comparative analysis of the compositions of these two spirit conjurations would be useless considering how different their whole conception. Let us thank the genius who created them for us.

The vanishing of the Witch of the Alps is followed by a monologue of Manfred. It is to be regretted that Schumann suffered it to pass unregarded. Goethe speaks of this. The following verses may have moved him especially:

"If I had never lived, that which I love had still been living;  
Had I never loved, that which I loved would still be beautiful—  
Happy, and giving happiness. What is she? What is she now?—  
A sufferer for my sins."

[Conclusion in next number.]

#### FERDINAND HILLER AND ZELTER IN VIENNA.

Our readers will remember that, a short time since, Ferdinand Hiller delivered here a lecture on "Vienna fifty-two years ago." Many friends of music and literature will probably be pleased to hear that the lecture is published in the last number of Paul Lindau's *Nord und Sud*. We have read it with double pleasure from the fact of our comparing it with the letters written to Goethe by Zelter, the composer and musical director, concerning his own visit to Vienna in the summer of 1819—that is, only seven years earlier than Hiller's. The Goethe-Zelter Correspondence is far from being as familiar to the general public as might be supposed; this is demonstrated by the astounding fact that, though the Correspondence appeared in six parts in 1834, it has not up to the present (that is, six-and-forty years afterwards!) reached a second edition. With the reader's permission, we will, therefore, here give—as marginal notes, so to speak, on Hiller's lecture—a few reminiscences from the work on the musical Vienna of Zelter's day.

The beginning amuses and flatters us, both in Hiller and Zelter, for we are always fond of hearing how slowly people travelled only fifty years ago. It took Hiller quite eight-and-twenty hours to go from Weimar to Leipsic, and nearly as many from Leipsic to Dresden; Zelter informs us that his voyage on the Danube from Regensburg to Vienna lasted six days. Immediately after his arrival, Zelter hurried off to the Karntnerthor-Theatre, to hear Rossini's *Otello*. For a strict musician of the epoch, his opinion is remarkably tolerant: "Rossini is, beyond doubt, a man of genius; he plays with tones, and so tones play with him." Zelter is of the opinion that he had heard Mozart's *Titus* performed better in Weimar than in Vienna. "All female singers (four in number) who might have been

grandmothers, but all well-trained." The singers and musicians at the Karntnerthor-Theatre were, we are informed, too hard-worked, and the members of the orchestra badly treated beyond conception. Despite of this, "all children of the muses are," in Vienna, "as plump and merry as weasels."

Of the joyous goings-on in the Prater Zelter writes in high glee, but adds sadly even then (1819) the melancholy statement: "I am told things are no longer what they were." "For such views," he wisely goes on to observe, "a stranger has no taste, and I feel glad when I can throw off the Berliner." We also find that, manifesting as he does a passionate love of fireworks, he remarks sympathetically of Stuwer, that the good pyrotechnist is, as a rule, so unfortunate as to have bad weather, a fact for which the public evince the greatest commiseration. Himself a man of the people, Zelter retained all his life a frank liking for everything of a folk-like nature, and direct from the heart comes the assertion: "In Vienna you may find everything except wearisomeness. Any one who chooses meets here with genuine humanity."

There are two striking observations of his on theatrical orchestras. He says first: "The double bass is laid here in a slanting position when it is played, so that the performer is seated." This strange fashion, which appears to have soon gone out, pleased Zelter, and he would like to have seen it adopted everywhere, "for the confounded goose's-necks with their spikes" offended his eye. Quite as striking is his second remark that at the Burgtheater he found that they had carried out his old idea "of placing the orchestra so low down that people do not see the shock-heads of the musicians, while the music issues forth clear and plain." He cannot "imagine anything more unbecoming to a stage, than that any one has to see for hours together the fine shapes of the characters in magnificent dresses and everything which goes to make up a good scene, flitting here and there between the infamous bushes of hair of people in front of them." That Richard Wagner's idea of sinking the orchestra should have existed as a wish of Zelter's is very intelligible, and we look upon such an arrangement as a simple postulate of scenic illusion; but that Zelter should have seen his wish fulfilled in the Burgtheater, Vienna, astonishes us. His demands in this line were probably very moderate, for it is only a few years since the orchestra of the Burgtheater was lowered to a really useful and practical depth. Of the musical notabilities of Vienna, Salieri appears to have interested Zelter most. "The old fellow," writes Zelter, "is still so full of music and melody, that he speaks in melodies, and is, as it were, only thus understood. It is the greatest pleasure for me to creep after this example of genuine nature and find him invariably as true as he is cheerful." The company, too, of Joseph Weigl was exceptionally agreeable to him. "Weigl is a handsome, stately man of the world. His productions are correct, reasonable, natural, and possessed of character; he is most successful in middling subjects, and whatever effect he makes he will make in his lifetime." It is a remarkably long time before Zelter comes to speak about Beethoven, though Goethe took far more interest in that master than in Salieri and Weigl. Zelter understood music far too well and was, generally speaking, far too artistically organized, not to appreciate Beethoven's mighty genius, but he did not like Beethoven, whose music went decidedly beyond the measure of the notions to which he was accustomed. "I admire Beethoven with affright," Zelter once wrote to Goethe. So, too, the wish to make Beethoven's personal acquaintance appears to have been mixed up in

Zelter with a kind of dread. Two months did he tarry in Vienna without seeing Beethoven. It is true that he informs Goethe, from time to time, that he intends visiting Beethoven, but he is always easily consoled when the project comes to nothing. "Beethoven lives in the country, but no one can tell me whereabouts. I thought of writing to him, but am informed he is well nigh inaccessible because his hearing is nearly gone. Perhaps it is better for us to remain as we were, since it might put me in a bad temper to find him in one." At length, he set out to visit Beethoven in Mödlingen. "He wanted to come to Vienna, so we met on the high road, got out of our conveyances, and embraced each other most cordially." Beethoven then went on to Vienna, while Zelter proceeded to Mödling, and to that "indescribably beautiful spot," Brühl. The following "joke" is related to Goethe with especial satisfaction: "On this trip, I had Steiner, the music-publisher, with me, and, as there cannot be much intercourse with a deaf man on the highway, a regular meeting was arranged for 4 o'clock in the afternoon at Steiner's music-shop. After dinner, we drove back directly to Vienna. As full as a badger and as tired as a dog, I lay down and so over-slept myself that everything escaped my memory. So I went to the theatre, and there, on perceiving Beethoven at a distance, I felt as though I had been crushed by a thunderbolt. The same thing happened to him on catching sight of me, but the theatre was not the place for coming to an understanding with a man who had lost his hearing. The point now follows; Despite the large amount of blame, deserved or not, which is bestowed on Beethoven, he enjoys a degree of consideration paid only to pre-eminent men. Steiner had forthwith made known that Beethoven would personally appear for the first time, at 4 o'clock, in his (Steiner's) narrow shop, which holds only some six or eight persons, and thus he issued, as it were, invitations, so that half a hundred clever people, who filled the shop and spread over the space before it, waited altogether in vain. I learned the rights of the case the next day, when I received a letter from Beethoven, in which he apologized very earnestly (and for me very fortunately), because, like myself, he had indulged in a pleasant sleep and missed the appointment." For us, this Comedy of Errors possesses, independently of the joke, the higher recommendation of bearing testimony to the general and high esteem in which Beethoven was held in Vienna.

Of the musical nature of the Viennese Zelter formed a very favorable opinion; he was not deceived by hearing scarcely aught but Italian sung in society. "Rossini rules, whether he will or no; that is freedom. And the Italians are right. The voice wants to sing for its own sake, and whoever lets it have its way is its man." He judges the musical public of Vienna thus: "They know something here about music, and that when compared with Italy, which fancies itself the sanctifying church. But they are really profoundly learned here. They are pleased with anything, but the best alone retains a permanent hold on them. They will listen to a mediocre opera, if well cast; but a good work, even when not confided to the best hands, affords them lasting delight. Beethoven is lauded by them to the sky, because he really works hard, and because he is alive; but the man who causes to flow past them the national humor like a pure spring unmixed and mingling with no other stream is Haydn, who lives in, because he comes from, them. They seem to forget him every day, and yet every day he is born afresh for them." And with these significant words we will close our short anthology.—EDUARD HANSLIK, *Neue Freie Presse*.

HANDEL'S "SOLOMON."<sup>1</sup>

[Composed between May 5 and June 19, 1748.]

Less uniformly sublime in subject and in treatment than the *Messiah* or *Israel*, this oratorio has all the noble Handelian characteristics: choruses ranging through a great variety of expression, from the most grand and solemn or triumphant to the most graceful, pleasing, and descriptive; songs, duets, and recitations, which, though they must be somewhat tedious if given entire and by any but the best of solo singers, are yet full of character and beauty; instrumental accompaniments, limited to the orchestral resources of those days and somewhat homely in their lack of richer modern coloring, yet always apt and strong by the pure force of musical ideas. In England and Germany it has been customary for some competent musician to fill in new orchestral parts, whenever *Solomon* has been performed.

The following brief sketch of the contents of the work is gathered from a somewhat hasty perusal of the original score, with its spare instrumentation; consisting only, in addition to the string quartet, of a pair of oboes (mostly in unison with the violins), a pair of bassoons (mostly in unison with the bass), flutes for nightingales, and occasionally, in the grand triumphal double choruses, a pair of trumpets and of horns, with tympani. We make no reference to passages necessarily omitted on account of the extreme length of the oratorio.

First we have an overture in the manner of the day, most meagrely instrumented,—only strings and oboes, running with the violins,—vigorous and quaint, as Handel always is, forming a homogeneous prelude to the whole, and not an abstract of it, like our modern overtures. A simple Largo movement leads into a fugued Allegro (4-4 measure), which winds up with a few Adagio chords, and is followed by a moderate movement in 3-4, suggestive of coming pomp and majesty. This is all in B flat.

No. 2 (same key) is a double chorus of priests, a spirited movement, commenced by the basses of both choirs in stately unison, "Your harps and cymbals sound to great Jehovah's praise." The voices pause, there are ten or twelve bars of lively instrumental symphony, and then the phrases, "Your harps," etc., and "Sound, sound," are passed from chorus to chorus in light and joyous harmony; then, while the tenors on both sides give out the syllables, "To great Jehovah's name," in long, majestic notes, the sopranos of one choir introduce a new theme, with florid accompaniment by the altos, "Unto the Lord of hosts your willing voices raise"; the different phrases alternate from part to part, and the whole is worked up with great brilliancy and majesty, with all a Handel's learning, all the eight voices coming together upon long notes of plain harmony at the end. It is truly a sublime chorus, and the echoes take some time to spend themselves in the instrumental symphony, after the voices have ceased.

No. 5 introduces us to Solomon, a part for the alto voice. (In the performance here in 1855, by what strange precedent we never knew, the part of Solomon was given to the baritone!) It is a recitative, with beautiful, slowly flowing, pensive introductory symphony, in which he invokes God's presence in the "finished temple."

No. 6. Zadoc, the priest (tenor), recites, "Imperial Solomon, thy prayers are heard"; fire from heaven lights the altar; and then he sings an animated, florid air, "Sacred raptures," etc., which has all the mannerism of Handel, the roulettes, etc., but is full of expression, especially the second strain, in the minor, "Warm enthusiastic fires," etc.

No. 8. Four-part chorus, "Throughout the land Jehovah's praise record," in uniform, quick-stepping Alla Breve time; a model of simple, noble fugue. As the emulous voices become heated, they finally divide into double chorus. The whole is grand and solemn.

Nos. 9 and 10. Recitative of thanksgiving and air by Solomon, "What though I trace," etc.; an exquisitely sweet, chaste, tender melody.

Nos. 11 and 12. Now comes what may be called the idyllic portion, of which the key-note is the bliss of wedded love. Solomon recites, "And see, my Queen." To this the queen replies in a 6-8 Allegro, in A, quite fantastical in its rhythmical divisions; a sort of quaint and florid pastoral, blessing

The day when first my eyes  
Saw the wisest of the wise,

and subsiding into a slower and more emphatic strain at

But completely blessed the day  
When I heard my lover say, etc.

We pass to what we apprehend will prove the most popular among the choruses, No. 22; not a grand chorus, but a delicious summer-night serenade, with a prelude full of flute imitations of nightingales, and strings murmuring like breezes in the trees, "May no rash intruder," etc.

Truly a charming epithalamium! The soprano part at times separates into first and second voices, taking up the strain catch-wise. The syncopated rhythm seems to have caught the nightingale character from the outset; the light, buoyant harmonies, now soft, now swelling, spread over the broad surface of hundreds of voices, have a fine, breezy, all-pervading effect; while the occasional duet strain in thirds, first by all the female, then by all the male voices, gives you the sensation of listening through the night air to dainty sounds.

This sweetly closes the First Part.

Part II. opens with an exceedingly splendid, trumpet-tongued chorus, with a smart orchestral prelude and accompaniment, full of ringing exclamations and responses on the words "happy," etc., upon which a fugue sets in in the basses, with a very quaintly-marked, emphatic subject, on the words "live, live forever," which is wrought out at considerable length, and winds up magnificently with a repetition of the commencing strain. This is in the key of D major, like the "Hallelujah," and so many of the most brilliant and triumphant choruses.

No. 27. In the Levite's spirited and patriotic sounding air, "Thrice blest that wise, discerning king," you will readily imagine that Handel's melody does "mount on eagle wing," and that this bass voice vigorously scales up through its whole compass, from a low starting-point, to reach those heights of "everlasting fame," and that there are plenty of old-fashioned, long-spun *roulades*, when the word "everlasting" last occurs.

No. 28 opens the long dramatic scene of the two women claiming the same infant. Ushered in by an attendant (tenor recitative), the first, the real mother recites her wrong. Song after this would seem unnecessary, but Handel has improved the situation to introduce a lengthy trio (No. 29), in which the first woman begins to plead, with simple pathos, and as she grows more earnest, repeating, "My cause is just, be thou my friend," she is cut short by the second woman, "False is all her melting tale," in a vixen and accusing strain; these two characteristically distinct melodies are then mingled and alternated piecemeal, while "Justice holds the lifted scale" in a long-drawn note, now on the keynote (A), and now on the dominant, in the alto part of Solomon.

No. 30. Recitative. After hearing the second claimant, Solomon pronounces judgment: "Divide the babe." And then breaks in the strangest air,—more strange than interesting, though there is no telling what a great dramatic singer might make of it,—in which the second woman exults after her amiable and *motherly* manner:—

Thy sentence, great king, is prudent and wise,  
And my hopes, on the wing, bound quick for the prize;  
Contented I hear and approve the decree,  
For at least I shall tear the loved infant from thee!

The sneering, syncopated melody, choking as it were with hate, and always with contrary accent to the bass accompaniment, has reference, we suppose, to the amiable state of mind of the singer; but it wants more instrumental background, and a little of that *tigress* stinging tone and action of Rachel to render it effective. Here are the first notes, which we give as a curiosity; the words are to the king,

<sup>1</sup> From the Programme Book of the Triennial Festival of the Handel & Haydn Society.

but the music—the real meaning of them—is addressed to the other woman.

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line starts with 'Thy sentence, great king, is' followed by a short休止符, then 'pru - dent and wise, thy'. The piano accompaniment provides harmonic support throughout the piece.

Quite in contrast with this is the air of the real mother, who hereby proves herself such, singing (to odd words enough), after springing forward to "withhold the executing hand":—

Can I see my infant gored  
With the fierce, relentless sword? etc.

It is really a song of great dramatic capabilities; and the closing phrases, "Spare my child," may be conceived of as being sung so as to be full of pathos. No. 34, a recitative by Solomon, is of course necessary to set all right again, by giving virtue its reward. And by this time we may fancy that our audience has got pretty well weary of so long a stretch of solos, all so much after the old Italian cut, and destitute of all the stimulating richness of the modern orchestration. The truth is, this old melody (that is, the average of it, sung by average voices), though one may find meaning and character in it all, has a monotony, to most ears, about as great as that experienced in reading those old conventional classic dramas of Corneille and Racine; not that these are for a moment to be mentioned in the scale of greatness with a genius like our Handel. They need some rare Rachel of a singer to *create* them anew and bring out their meaning. The beautiful songs of the *Messiah* and some others are more agreeable, or have become so by frequent hearing, and through great singers. Besides, they are incomparably finer. The songs of *Solomon* are by no means the best of Handel. It is the choruses that save the work; the life of it resides in them. Massive, elaborate, and complex as they are, nobody fails to understand them, nobody listens to them with a vacant mind. The charm of personality, which makes solos and duets so popular, is outworn in these songs, and we await each chorus like refreshing rain in drought.

Passing the majestic, florid melody in which Zadoc compares Solomon to "the tall palm," and the short five-part chorus, "From the East unto the West, who so wise as Solomon?" we come to No. 40. The first woman sings a simple pastoral air about "Every shepherd sings his maid," which would seem more in place in one of Handel's early love operas, or a pastoral like *Acis and Galatea*. And now nothing more intervenes before No. 41, the great chorus closing the Second Part, "Swell, swell the full chorus to Solomon's praise," etc.

This chorus, like the opening one of this part, is in D major, Allegro, 6-4 measure; bold, triumphant, in plain harmony, without fugue, but full of grandeur. The last lines, "Flow sweetly," etc., make a smoother episode, in 3-4 measure, with a running violin accompaniment, which soon imparts its movement to the bass voices, afterwards responded to by other voices; and after this smooth, gentle sprinkling of harmony, the bolder original movement returns.

Part III opens with an instrumental symphony of some length, in broad, even-flowing 4-4 rhythm, without fugue, full and strong and joyous, with the usual Handelian quavering figures for the violins, strong, up-buoying basses, relieved at intervals by bits of pastoral duet, in ready thirds, by the hautboys. This by way of prelude to the visit of the Queen of Sheba. Let their royal greeting speak for itself.

And now comes one of the most interesting portions of the oratorio:—

Nos. 45-51. The monarch calls upon his court musicians to

Sweep, sweep the string, to soothe the royal fair,  
And rouse each passion with th' alternate air.

And then follows a series of four choruses, of contrasted expression, illustrating the power of music in rousing or soothing the various passions. First a sweetly, richly flowing one in G, 3-8 measure, the theme being first sung as solo by Solomon: "Music, spread thy voice around."

Then he sings:—

Now a different measure try,  
Shake the dome and pierce the sky,

Which words are immediately taken up in double chorus, with the same martial accompaniment, in D, of course. The full chords have the quick and steady tramp of armies. At the idea of the "hard-fought battle" and the "clanging arms and neighing steeds," the instrumental masses echo each other with more animation, and the voice parts tread upon each other's heels in uttering the same strong phrases, till the mind is filled with a bewildering yet harmonious image of general onslaught and confusion. The trumpets of course are not idle. The third is one of the finest and most impressive of Handel's choruses, although a short one. We quit the general battle for the sorrows of the private breast. The words are "Draw the tear from hopeless love."

It is in G minor, a Largo movement, for five voices (there being two sopranos); and as these roll like wave upon wave at first, you are reminded somewhat of "Behold the Lamb" in the *Messiah*. The union of all the voices on the tonic chord at "Lengthen out the solemn air," with the long swell on the word "air," is sublime, and the abrupt modulations, diminished sevenths, etc., at "Full of death and wild despair," have the romantic character of modern music, and almost make one shudder. Finally, "to release the tortured soul," we have the air and chorus, in E flat, "Thus rolling surges rise." Also, a chorus for five voices, in one or another of which the rolling surge continually resounds with right hearty Handelian gusto.

The Levite, like Chorus in Greek Tragedies, chimes in with another bass air, in admiration of both "pious king and virtuous queen,"—an air after the usual pattern, now quavering through several bars on the first syllable of "glory," and now holding it at even height for the same space. This is not the only instance in *Solomon* where the original score furnishes nothing for the orchestra but first violin and bass parts. Robert Franz is greatly wanted to complete at least the quartet harmony.

No. 54. Recitative and air for tenor. Zadoc celebrates the splendors of the temple, and sings a melody ingeniously wedded to the words, with instrumental figures corresponding, "Golden columns fair and bright." Here the two violin parts are in unison, and the violas are divided into first and second.

No. 56. A magnificent double chorus of praise in D, with which the present performance fitly closes, without any sacrifice of unity or completeness. It is in fact the grandest chorus in the oratorio; simple and massive in its construction, offsetting chorus against chorus with striking effect, and only growing contrapuntal and complex toward the end. A very active figurative accompaniment heightens its brilliancy throughout. The work finds its real climax here. But Handel, writing for Englishmen, famed for strong stomachs and long programmes, must give heaped measure; and so Solomon must go on and sing of "green pastures," and all the outward signs of his most prosperous reign; and the queen must pray that peace may ever dwell in Salem; and there must be leave-taking and duet between Solomon and Sheba; and all this necessitates a supplementary, and on the whole superfluous finale,—another double chorus, "The name of the wicked," etc., which by no means caps the climax upon the preceding choruses, but is in fact less interesting than most of them.

As a whole, we may speak of *Solomon* as an oratorio which contains much of Handel's best music; but too long, wanting in unity, and unusually overloaded with long, level stretches of those conven-

tional and ornate solos, which it requires the best of singers to lift into light and interest. The choruses are indeed wonderfully fine, and touch such various chords of human feeling that they might furnish a complete enough entertainment of themselves. The oratorio as here given is curtailed one-third. Why not curtail it even more? J. S. D.

#### MUSIC ABROAD.

LONDON.—"Cherubino," of the *Figaro* (April 7) says:

The announcements of the retirement of three leading English artists have followed quickly one upon the other. Mr. Sims Reeves, Madame Arabella Goddard, and Madame Lemmens-Sherrington represent names which for many years past have been potent in the musical world. The first as the leading English tenor, the second as the première English pianist and most faithful champion of English pianoforte music, and the third for many years the leading English soprano, the public will be sorry to lose any of them. But it is better to retire in the fulness of time, and before the physical decay which necessarily accompanies age has developed itself. It is interesting, too, to note that each artist hopes to leave behind a successor in the favor of the English public. Mr. Sims Reeves will bring forward Mr. Herbert Reeves, Madame Goddard has a son who is a poet, a musician, and a writer of great promise, while Madame Lemmens proposes to bring forward her two daughters.

The Crystal Palace concert of April 3, had the following programme:

Overture, "A midsummer night's dream" Mendelssohn.  
Aria, "Wo berg' ich mich" ("Euryanthe") . . . Weber.

Herr Henschel.

Concerto for pianoforte and orchestra, in F sharp (M.S.) . . . Parry.

(First time of performance.)

Mr. Dannreuther.

Scherzo, "Queen Mab" ("Romeo and Juliet") Berlioz.

Songs ("Die Winterreise") . . . Schubert.

"Der Lindenbaum"

"Der Leiermann"

Herr Henschel.

Symphony No. 7, in A . . . Beethoven.

Conductor, August Manns.

Of Mr. Hubert Parry and his concerto, the *Musical Standard* says:

He has already written a quartet for strings, a duet for pianoforte and violoncello, a trio for pianoforte and strings, a quartet for the same, a fantasiasonata for piano and violin, and a duet for two pianos, all of which have been performed on various occasions. The works of this gentleman are distinguished alike for their individuality and spirit, and the work allotted to the principal instrument in this concerto, besides being clever in its arrangement, is of more than ordinary difficulty, requiring the experienced hands of M. Dannreuther, who on the whole did justice to the work, the band, of course, not being behindhand in their conscientious rendering of the orchestral part. The performance was but coldly received."

The twenty-second concert of the season consisted of the following:—

Symphony No. 8, in F . . . Beethoven.

Recit., "Well hast thou told thy tale," and air, "Short and blissful" ("Herrward") . . . Prout.

Mr. Barton McGuckin.

"The willow song" ("Othello") . . . Sullivan.

Miss Marian Mackenzie.

(Her first appearance at the Crystal Palace.)

Concerto for pianoforte and orchestra, No. 1, in E flat . . . Miss Anna Mehlig.

Liszt.

Songs, "Morgenländ" . . . Rubinsteini.

Mr. Barton McGuckin.

"The stormy spring" Mendelssohn.

Variations for strings, from the String Quartet in D minor Schubert.

Aria, "Quando a ti lieta" ("Faust") . . . Gounod.

Miss Marian Mackenzie.

Overture, "Di ballo" . . . Sullivan.

Miss Bertha Mehlig was announced to make her début at this concert as a pianist, but owing to the delay in her arrival in England the concerto for pianoforte and orchestra of Liszt's was substituted for the duet for two pianofortes, originally intended to be given. Miss Anna Mehlig's merits as a pianist are too well known to be dilated upon, and Liszt's rhapsodic composition was done full justice to by that talented young lady.

LIVERPOOL.—Two incidents are almost simultaneously reported by the Liverpool press, one of which is likely to give general satisfaction among lovers of music in this country; the other, quite the opposite. That Her Majesty the Queen should have granted out of the Civil List the annual pension of £100 to Mr. W. T. Best, organist of St. George's Hall, and one of the most practised living

masters of an instrument in which Bach, Handel, Mendelssohn, and other renowned composers took such ardent interest, will surprise none, while conciliating all; but the appointment of Herr Max Bruch to succeed Sir Julius Benedict as conductor of the Liverpool Philharmonic Concerts can please only those who prefer seeing a foreign candidate, whatever his *bona fide* pretensions, occupy a position in the disposal of which they may be able to exercise some control. With such people, no English musician, were he even another Sterndale Bennett, would have the remotest chance. The Liverpool *Daily Post* informs its readers that there were no fewer than thirty-seven aspirants for the place so long honorably filled by Sir Julius Benedict, who, though a foreigner by birth and descent, is a naturalized Englishman, and has spent nearly half a century of his artistic career in our midst. Among these "thirty-seven" were, doubtless, many native-born musicians, some of whom, it is not difficult to believe, could "qualify" for the post just as eminent as Herr Max Bruch, who, though accepted as a composer of unquestionable ability, has yet to be tested as a conductor. The same paper adds, "This appointment will, no doubt, give every satisfaction to members of the Society and to the musical community of Liverpool in general." There is some reason to doubt the assertion as concerning "the musical community in general," however it may apply to "members of the Society." In any case the decision of the Liverpool Philharmonic Committee is open to, and in fact is, the topic of wide comment. The Liverpool *Post* does not tell us whether Herr Bruch has accepted the offered appointment, and with it the under-stipulated conditions that he shall reside in Liverpool from September in one year to April in the next, and, moreover, "perform the duties of chorus-master," in addition to those hitherto appertaining to the office vacated by Sir Julius Benedict, who resided in London during the same period, and only went to Liverpool for the rehearsal and performance of each successive concert. Will Sir Julius's secession from the conductorship of the Norwich Festival induce the Committee of Management to offer the post to another foreigner? or will they, as staunch East Anglians, take example by the Leeds Festival Committee, equally staunch Yorkshires? The Leeds people have chosen for successor to Sir Michael Costa, an Englishman, in Dr. Arthur Sullivan, — composer, among many other things, of the music to Shakespeare's *Tempest*, *The Prodigal Son*, *The Light of the World*, *The Sorcerer*, H. M. S. *Pinafore*, and the now all-absorbing *Pirates of Penzance* — an adept in many styles, as all know, and gifted, with fair opportunity, to excel in the highest. It remains to be seen at what conclusion Norwich will arrive. — *Graphic*.

**WIESBADEN.** — The long talked-of meeting of the members — or at least of some, only thirty being in attendance — of the Bayreuth Patrons' Association was held a short time since. It was resolved that the various Wagner Associations shall forthwith raise one million marks for the purpose of carrying out the "Master's" plans and desires, the "foundation of a School of Style at Bayreuth and grand 'Festival Performances.'" As Wagner, who is at present in Naples, will probably not return to Bayreuth till the summer is over, the meeting, by his express wish, arranged no performances for this year; but there is a prospect of symphonic performances, under Wagner's personal direction, being organized at Bayreuth in 1881. Meanwhile, every effort is to be made for carrying out the resolution passed by the meeting, and a special committee was elected from among the members of the Patrons' Association, the members of the said committee being distributed among fourteen German cities.

**FLORENCE.** — A historical concert has recently been held at Florence, and the programme, if it be correct, is of sufficient interest to be detailed. The first item was, we are told, a prelude for the "aulos," an ancient Greek flute supposed to date 450 years before Christ. The next was a "Cossack dance" for "Dondka," and two "Balalaika." Next came a love song by Thibaut IV., King of Navarre 1201-1253, accompanied, we are told, by a harp of the time of the Troubadours. Next came a chorus, "Ludwig XII." for four voices, by Josquin de Prés, written in 1481; followed by a Venetian aria, "La Farfalla," by Buzzola. Next came a symphony to the musical drama, "Sant'Alessio," by Landi Salvatore, dated 1634, for 3 Amati violins, 1 Goffuller violin, 1 Rugger violin, 1 Rugger viola da braccio, 1 Maggini viola alta, 1 Gaspare da Salò viola da gamba, 1 violin dated 1600, without name; 1 ancient harp, 1 archibutt by Aloysius Marconini, and one clavichord by Cristofori. After an Andalusian song, the next item of the programme was the "Macbeth" music attributed

to Matthew Lock, with an orchestra which included organ, flute, 2 oboes, 1 hautbois de chasse, a bassoon, viola, bass viol, a serpent, and a virginal. Airs by Mozart (from the "Nozze di Figaro") and Filippi were followed by a cantata dated 1652, by Michael Jacobi, of Brandenburg, for four voices, with accompaniment for a spinet, a czakan, 2 flutes, a bass flute, a cornet à bonquin, trumpet, violin, alto, viol de gamba, harp, cymbals, and organ. A Roumanian song, "S'a stins astă de lemn," by Canteleu, Romanu, was followed by the "Marche des Mosquetaires du Roi de France," by Lully, dated 1677, and performed by 2 hautboys, a hunting hautboy, bassoon, serpent, and two drums. The air "Kathleen Mavourneen," for some reason or another, came next, and was followed by a duet from Rossini's "Zelmira," with accompaniment for cor d'anglais and harp; a chorale students' song dated 1527, a canon for four voices by Martini, "Russische Jagdmusik," by Varschek, dated 1751, for 26 artists; and lastly, a Hungarian dance by Czardas, for Tsigane orchestra. The concert was organized by Messrs. Kraus, of Florence, who possess one of the most remarkable collections of ancient musical instruments in the hands of any private persons.

**PARIS.** — Conservatoire (February 22): Symphony in F (Beethoven); Paternoster, unaccompanied chorus (Meyerbeer); Overture, "Giaour" (T. Gorwy); Chorus from "Armide" (Lulli); Music to "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (February 22): Symphony in D, No. 45 (Haydn); Offertory (Gounod); Violin Concerto (Beethoven); "Kermesse" (Godard); Overture, "Freischütz" (Weber). Châtelot Concert (February 22): Scotch Symphony (Mendelssohn); Fragments from Fourth Symphony (Tchaikowsky); Tarantelle for flute and clarinet (Saint-Saëns); Andante and variations from Sextet (Beethoven); "L'Arlesienne" (Bizet). Concert Populaire (February 29): Music to Goethe's "Faust" (Schumann). Châtelot Concert (February 29): Symphony, D minor (Beethoven); Second Violin Concerto (Max Bruch); Scènes Symphoniques (Dubois); Violin Suite (Raff); Fragments from "Dalila" (Ch. Lefevre); Danse espagnole (Saraste); Overture, "Francs Juges" (Berlioz). Châtelot Concert (March 7): Symphonie fantastique (Berlioz); Divertissement from "Le Roi de Lahore" (Massenet); Concerto for Pianoforte (Marie Jaëll); Danse Macabre (Saint-Saëns); Overture, "La Forza del Destino" (Verdi). Conservatoire (March 14): Choral Symphony (Beethoven); Rondo and Bourrée from Suite in B minor (Bach); Overture, "Euryanthe" (Weber). Concert Populaire (March 14): Symphony in A (Beethoven); "Wallenstein's Death," symphonic poem (d'Indy); Pianoforte Concerto, A minor (Schumann); Entr'acte from "Traviata" (Verdi); Overture, "Euryanthe" (Weber). Châtelot Concert (March 14): "Le Tasse," Dramatic Symphony (B. Godard). Concert Populaire (March 21): Italian Symphony (Mendelssohn); Fragment from "Prometheus" (Beethoven); Concerto Romantique for violin (B. Godard); "L'Arlesienne" (Bizet); Overture, "Meistersinger" (Wagner). Châtelot Concert (March 21): "La Damnation de Faust" (Berlioz).

**LEIPSIC.** — The Committee of the Gewandhaus Concerts have invited German and Austrian architects to send in, before the 31st of next month, plans for a new concert-building. One prize of 3,000 and another of 2,000 marks will be awarded, respectively, to the best and the second-best plan. — At the Stadttheatre, *Ingeborg*, by Paul Geisler, and *Die Bürgermeister von Schondorf*, by August Reissmann, are in active preparation, and will shortly be produced. It is intended to organise next season a cyclos of all Glück's operas, and there are good grounds for believing it will prove as successful as the Mozart Cyclos. On the 24th ult., there was a concert which derived especial lustre from the co-operation of Mad. Schuch-Proksa and Mlle. Bianca Bianchi. By the side of these two ladies, Herr Robert Fischhoff, the young pianist, well-known as prize-crowned pupil of the Vienna Conservatory, held his ground with distinguished honor. He performed compositions by Chopin and Liszt. The local critics praise him for his excellent technical training and for already possessing so ripe an intellect that great hopes may be built on the further career of his eminent talent. He proceeded from this place to Berlin, with the object of giving concerts there.

**COLOGNE.** — The fifty-seventh Musical Festival of the Lower Rhine, under the direction of Ferdinand Hiller, will be held here at Whitsuntide. The following is the programme, as definitely settled: First day: Overture, *Zur Weihe des Hauses* (Beetho

ven), and *Israel in Egypt* (Handel). Second day: Symphony, No. 8 (Beethoven); Andante for String-Band (Haydn); *Die Nacht*, for solo, chorus and orchestra (Hiller); Pianoforte Concerto (Schumann), played by Mad. Clara Schumann; and "Whitsuntide Cantata" (S. Bach). Third day: Overture to *Genoveva* (Schumann); Symphony in A minor (Mendelssohn); Violin Concerto (Beethoven), played by Herr Joachim; Overture to *Der Freischütz*, and sundry vocal solos. In addition to the two eminent artists already named, Mad. Marcella Sembrich, of the Theatre Royal, Dresden; Mlle. Adele Asman, of Berlin; M. Henrik Westberg, of Copenhagen; and Dr. Krauss, of this place are engaged. A new and unpublished *Requiem*, for soloists, chorus, and orchestra, by Herr Theodor Gouvy, was recently performed, under the composer's own direction, at a concert of the Church-Music Association. A second performance took place a few days subsequently.

**MADAME CLARA SCHUMANN** is preparing a new and complete edition of the works of her deceased husband, as also a biography, enriched by the literary remains of that great composer in the shape of letters, criticisms, essays, etc., (hitherto not made known). Such a publication, coming from such a source, is sure of a hearty and unanimous welcome. — *Graphic*.

## Dwight's Journal of Music.

SATURDAY, MAY 8, 1880.

### THE FIFTH TRIENNIAL FESTIVAL.

It was a most brilliant, grand, impressive opening on Tuesday evening. It is safe to say that the general voice of one of the largest and most cultivated audiences ever assembled in the Music Hall pronounces it by far the most perfect presentation of *St. Paul* — or perhaps of any oratorio — that we have ever had in Boston. And that is almost tantamount to saying that, in many important respects, it came very near the mark of a model performance. It surely did so in the chorus work. The chorus seats were full, and the five hundred voices (one hundred and sixty-two sopranos, one hundred and forty-four altos, ninety-seven tenors and one hundred and thirty-six basses) were animated with one spirit and in admirable training, so that all went promptly and decidedly, with rich and musical ensemble, and sensitively obedient to the conductor's baton in all points of light and shade. This is equally true of the sublime choruses: "Lord, thou alone art God," "O great is the depth," "The nations are now the Lord's;" of the broad, smooth, richly-harmonized chorales, (which, though they may not show an equal polyphonic genius with that of Bach, are clearly modelled after him, and very happily, especially in the two to which Mendelssohn has given a figurative orchestral accompaniment); of the sweet and lovely choruses, "Happy and blest," and "How lovely are the messengers;" of the fierce, fanatical, vindictive outbursts of the Jews: "Stone him to death," etc. (also after Bach, — those *turbæ* in the Passion Music); of the sensuous, light-hearted, flute-accompanied choruses of the Greeks; and of such expressions of pious, tearful tenderness as: "Far be it from thy path." If there were a few shortcomings anywhere, they are lost in the abiding memory of a glorious whole, just as in any great mass of instruments and voices many slight dis cords, necessarily existing, are practically swallowed up in the vast volume of tone waves. Possibly, to be very critical, the addition of a dozen or more good ringing tenors would have made the balance still more perfect.

Equal praise belongs in candor to the orchestra. Rarely, if ever, have we heard a more efficient body of seventy instruments. The noble overture, built on the groundwork of a chorale —

a complete work in itself, as shown in two of the Harvard concerts—came out with splendid life and energy; and the accompaniments were always delicate or brilliant, as the case required, always clear and sensitively true. The violin force, with Bernhard Listemann at the head, was of the honest, telling kind. The contra-fagotto, rather a stranger to our concerts, made its presence felt. The reeds and flutes were sweet and true, and the brass, for which Mendelssohn gives splendid opportunities in *St. Paul*, rang out with refreshing and exhilarating challenge: "Rise up, arise!" "Sleepers, awake," etc. Nor must we, in speaking of the accompaniment, forget the great organ, whose participation here and there, under the skillful hands of Mr. Lang, was very noticeable, and helped greatly to bring out the full intention of the composer. We understand that he had taken pains to procure from Germany Mendelssohn's full organ score, and that we heard it for the first time on this occasion.

The principal solo singers, both in recitative and song, proved equal to their exacting tasks. The limpid, lovely quality of Miss Thursby's pure and flexible soprano voice, with her finished, tasteful, refined execution, fitted her well for the music. Her recitative was clear, artistic and expressive, and her rendering of the great aria: "Jerusalem" and of that fresh and fragrant little melody, the Arioso: "I will sing of Thy great mercies," was delightful. Miss Thursby's singing is that of a bird-like, happy, child-like nature, not a deep one; she was not made for a grand singer, but surely for a most charming one. Miss Winant's rich and soulful contralto told to excellent advantage in the little that it had to do. In the fine aria: "The Lord is mindful of his own," she sang with true and tender feeling, and was most heartily applauded. Mr. M. W. Whitney, our great basso, always to be relied upon, always dignified and large in style, and of consummate ease and steadiness in execution, acquitted himself nobly, as he always does; but he hardly rose to the inspiration of which he has shown himself capable sometimes; there was a certain heaviness which needed to be lifted by the buoyant soul within.

The chief honors were borne off by Mr. Charles R. Adams. For once he was entirely himself again, his voice free from huskiness, and he improved the auspicious opportunity to show himself the noble artist that he is. Those who heard him this time, can readily believe that this Boston singer has held the position of principal tenor for seven years in the Imperial Opera at Vienna. In the recitative, of which he had by far the largest portion, he was admirable. The voice rang out clear, large, sweet and musical; his declamation was of the most positive and manly character, and his enunciation simply perfect. When it came to the great aria: "Be thou faithful until death," he rose to something like true inspiration; the effect was magical; every tone contained a wealth of fervor and of beauty, and the applause knew no bounds. The only drawback with Mr. Adams (when he is in such voice) is that, like most possessors of fine natural voices, he became a singer before becoming a musician; this was felt in several slips in the concerted pieces.

On the beauty and the grandeur of the Oratorio itself we need not enlarge here, having already expressed our opinion of it (very imperfectly to be sure) as one of the noblest monuments of this form of Art-work, superior in some respects even to *Elijah*, in the "Notes" appended to the book of programmes.

We have recorded a most auspicious opening of the festival. And here we are stopped at the threshold by the call to "go to press," leaving the six remaining concerts for more retrospective

notice. When this appears but two more will be left for those who may be fortunate enough to procure seats at the eleventh hour. This afternoon, a miscellaneous concert, including two very noble and fresh, but short choral works, namely: Handel's *Utrecht Jubilate*, and a sublime Quartet and Chorus by Sebastian Bach; besides a liberal anthology of vocal solos, none of them hackneyed, exhibiting each of the principal vocalists in things of their own choice. Finally, tomorrow (Sunday) evening, Handel's Oratorio of *Solomon*, which has not been heard here for twenty-five years, with Miss Thursby, Miss Fanny Kellogg, Miss Annie Cary, Mr. Courtney and Mr. John F. Winch, as soloists.

#### RECENT CONCERTS.

**THE CECILIA.**—The first performance here of Schumann's *Manfred* music, in the third concert of the season (April 24), intrinsically considered, was a musical event second to no other of the year past. *Intrinsically*, we say, for doubtless there have been some things more exciting to the public curiosity and more widely appreciated. But the *Manfred* music is a thoroughly genial and original creation, fully worthy of the noble, although gloomy poem of Lord Byron, to which it is wedded. Every measure of the composition is full of beauty, while it reveals the deep sympathy of the (sick) musician with the morbid, introspective, misanthropic mood of the poet. In spite of its monstrous plot, the poem is full of poetic inspiration, and in spite of its faithful illustration of the text, the music is most musical and full of exquisite enchantment. You cannot say that of much of the audacious and astounding "programme music" now in vogue.

The few purely instrumental numbers of *Manfred*, which had been heard in several seasons of the Harvard Symphony Concerts, had prepared many of the audience to expect a rare treat from the whole work. These were: first, the wonderful overture, entirely *sui generis*, and inspired with the very mood and genius of *Manfred*—one of the most remarkable overtures ever composed,—and yet, while so true, so holding the listener spell-bound to its mood, at the same time so *beautiful*, so glowing with at once the passion and repose of art; and then, by way of soft relief and sympathy with Nature's cheerfulness, the *Entr'acte* and the fairylike accompaniment to the *Invocation of the Witch of the Alps*. These were finely executed by the orchestra, obedient to the baton of Mr. Lang, whose re-appearance after a severe attack of illness was the signal for hearty congratulation.

All besides these three pieces consists partly of a few short songs and choruses of spirits, and partly of melodrama, the orchestra furnishing a most delicate, suggestive, graphic accompaniment to a reading of portions of the text (this time by Mr. Howard M. Ticknor, who acquitted himself of the difficult task with good judgment, dignity and taste). The short songs of the four spirits (see article on our first page) were well delivered by Miss Ella M. Abbott, Mrs. C. C. Noyes, Mr. B. L. Knapp, and Mr. A. F. Arnold. We can hardly conceive of a more lovely, soulful melody than that sung by the violins, etc., to No. 2, the *Appearance of a Beautiful Female Figure*, with its delicate, breath-catching, syncopated accompaniment. Then come the four bass voices in the dark and heavy music of the *Incantation*, which is very impressive. But the cloud is almost immediately lifted by the scene of the Chamois Hunter, and the melody of the *Rondes-Vaches*, played on the English horn (very beautifully by M. de Ribas). The contrast of its two tunes, one a musing, melancholy strain, the other a light, merry dance, is delightful, and recalls all the pastoral fascination of the Alps.

Part II. opens with the *Entr'acte* and the *Witch of the Alps* piece already mentioned; so that the whole middle portion of the work is sweet and light and graceful. And now we are transported to the dark abode of Ahriman and evil spirits. Their hymn before their master's throne forms the most imposing chorus in the work, for first and second soprano, alto, tenor and bass. It has a gloomy and appalling grandeur, and it is a relief when the spirit of

Astarte, Manfred's beloved, is summoned up, with a like tender melodramatic accompaniment to that of the former "beautiful female" apparition. The musical conception (purely instrumental) of the whole interview is exquisite.

**Part III.** The Faust-like soliloquy of Manfred in his chamber, his address to the setting sun, his dialogue with the abbot, the grim apparition of the fatal spirit who comes to summon him away, is all made as expressive musically as a few sparing touches of melodramatic art can make it. The concluding cloister choruses, *Requiem* and *Et lux perpetua* are Schumann's arbitrary addition to Byron's poem; but musically they are very beautiful and church-like in style and feeling, and they are very short. We must congratulate Mr. Lang and the Cecilia, and Mr. Ticknor, upon the excellent presentation of so difficult a work.

Whatever of gloom and depression the poetry and music of the *Manfred* left upon the audience was happily relieved by the short, and for the most part hopeful, joyful music of Max Bruch's cantata, *Fair Ellen*, of which the chorus work was rich and euphonious, and the solos were well sung by Miss Abbott and Dr. Bullard.

**EUTERPE.**—The fifth and last Chamber Concert of the second season took place at Mechanics' Hall on Thursday evening, April 22. In the expectation, probably, of larger things looming on the musical horizon, the attendance was not as numerous as usual. But the programme was one of the most inviting and rewarding of the season; and the interpretation, by the Beethoven Quintette Club (Messrs. Allen, Dannreuther, Henry Heindl, Rietzel and Wulf Fries) was equal, if not superior, to any we have had this winter. The programme offered two works of the first order: Cherubini's first Quartet, in E flat, and Mozart's Quintet in G minor.

The Cherubini Quartet was indeed refreshing after the many years during which we have not been allowed to hear it. It is a masterly work in all respects, whether of technique or poetic inspiration; full of melody, full of light, and symmetry, and progressive interest, and thoroughly plastic in form, the author's rare contrapuntal skill being always subservient to spontaneous expression. The first movement (Introductory *Adagio* and *Allegro agitato*) is a very clear, square, wholesome, vigorous and satisfactory piece of work. The *Larghetto*\* is remarkable for the richness and variety of its contents, always kept close to one leading theme which dominates the whole. It is a quaint, pregnant, and enticing theme of considerable length. Light and airy variations follow, the 'cello keeping silence, but evidently thinking very earnestly, for finally he breaks out in loud, angry running passages, carrying the tenor along with him, as much as to say to his comrades; "Enough of this dilettante toying with a noble theme! let us have earnest work." From this point the four-part development grows richer and more complex to the end. One of the variations forms a subdued and mystical sort of organ interlude, after which the figurative bass leads off again with double energy. The Scherzo, a bewitchingly light and lifesome movement, shows that Mendelssohn was not the first to overhear the fairies. The Finale (*Allegro assai*) is kindred with the opening *Allegro*, and rounds the Quartet to a symmetrical and brilliant close. We trust that we shall hear this Quartet oftener in future, and its two sisters likewise. Still more enchanting was the much more familiar G minor Quintet of Mozart, as happy an inspiration, and as flawless a model in one kind, as is his G minor Symphony in another. It requires no description. Enough to say that it was nicely and artistically played.

**MR. B. J. LANG'S TWO CONCERTS,** at Mechanics' Hall (April 1, and 29), filled every seat with eager listeners. The first programme opened with a repetition of the Trio in G minor by Hans von Brossart, which excited so much interest last year. Mr. Lang had associated with him in its performance, Mr. C. N. Allen, violin, and Wulf Fries, 'cello. The interpretation lacked nothing of spirit or discrimination, and the impression which the work before made of nerve, originality and power was con-

firmed. The opening Allegro is intense and passionate; the Scherzo (Vivace), not in three-four measure, has a quaint, frolic humor; the Adagio has solemnity and grandeur, rather closely resembling Chopin's funeral march in the beginning; and the Finale (Allegro agitato), though more conventional, is vigorous and effective.

Next followed a flowery chain of ten short songs, sung as one number by Mr. George L. Osgood. These were, three by Schumann: "Der Himmel hat eine Thriene geweint," "Warum willst du Andre fragen," and "Rose, Meer und Sonne;" three by Schubert: "Barcarolle," "Dass sie hier gewesen," and "Wohin" (Brook Song); three by Robert Franz: "Die Harrende," "Sterns mit den gold'n Füsschen," and the Serenade; one by Rubinstein: "As sings the lark in ether blue." They are all delicate and charming songs, and Mr. Osgood sang very sweetly, with great refinement of expression, only too continually *sotto voce*, so that at times it seemed but the delicate shadow of a voice; yet no one better knows how to let each song breathe forth its own peculiar life.

A Sonata for piano and 'cello, op. 32, by Saint-Saëns, was played for the first time by Mr. Fries and Mr. Lang. It is a clear, musician-like work in three movements, but has not left any marked impression which we can recall. But what woke us all up to new life, dispelling all possibility of doubt about its genial excellence and beauty, was the Concerto of Bach for four pianofortes, with string accompaniment, given for the first time in America. It consists of three short movements: Moderato, Largo, and Allegro. The four pianos were played by Mr. and Mrs. W. H. Sherwood, Mr. J. C. D. Parker, and Mr. Lang; and they did it *con amore*. It is wonderfully interesting, not merely for its contrapuntal skill and learning, but for its fresh ideal beauty. After a number of long compositions of which one hardly knows whether he likes them or not, command us to a work like this!

Mr. Lang's second programme was as follows:

Quartet, No. 7, Op. 192, No. 2 . . . . . Joachim Raff. The Miller's Pretty Daughter, a cycle of tone-poems.

The Youth—Allegretto

The Mill—Allegro.

The Miller's Daughter—Andante quasi adagietto.

Unrest—Allegro.

Proposal—Andantino quasi allegretto.

For the Nuptial Eve—Vivace.

Messrs. Bernhard Listemann, F. Listemann, T. Mullaly, and A. Heindl.

Songs. "Mio caro bene" . . . . . Handel. "Stimme der Liebe" . . . . . Schubert. "Im Abendrot" . . . . . " " "Im Mai," Op. 11, No. 3 . . . . . Franz. "Liebesbotschaft" . . . . . Schubert. "Am leuchtenden Sommermorgen" . . . . . Franz. "Au Cinemière" . . . . . Saint-Saëns. "Kling mein Pandero" . . . . . Jensen. "Be not so coy, beloved child" . . . . . Rubinstein. "Der Lenz" . . . . . Lassen.

Mr. Wm. J. Winch.

Piano-forte and String Quintet, Op. 30, B flat, (first time). Goldmark.

Allegro vivace—Adagio—Scherzo—Allegro vivace.

Messrs. B. Listemann, F. Listemann, J. C. Mullaly, A. Heindl and B. J. Lang.

We cannot say that Raff's "Schöne Müllerin" Quartet, played here once before in a Euterpe concert, improved much on acquaintance. Not because it is a "programme" Quartet, and not constructed on the classical model, but because most of the music of its six movements, or its cycle of six pieces, in spite of passages both sweet and passionate, seemed to us feebly sentimental and not seldom dreary; it lacked the wholesome stimulus of good sound music; its sentiment seemed artificial. But many liked it, and we may be wrong.

Mr. Winch was in excellent voice and sang with fervor, with artistic finish, and with fine expression. Especially happy was he in the Handel arias. The two by Schubert were particularly delicate and lovely, and the two by Franz were like fresh little wildflowers of melody, set in charming accompaniment, as nature sets her flowers amid exquisite surroundings. These were all delicate and tender; but a stronger breeze sprang up in the songs by Rubinstein, to die down again to a dead level in the "Cemetery" air by Saint-Saëns.

The new Quintet by Goldmark has much to interest one in the two middle movements, at least; but those who liked the Raff thing much, appear to have been but indifferently pleased with this. We will not judge without another hearing.

Several more concerts await notice.

**IN PROSPECT.** After the absorbing Festival one willingly rests from music for a few days; but the season is by no means over. The next event of interest will be the postponed performance (for the first time in Boston) of Berlioz's *Damnation de Faust*, under the direction of Mr. B. J. Lang. This will be next Friday evening, May 14, at the Boston Music Hall. With the fine orchestra of 60, the select chorus of 220 mixed voices, and such soloists as Mrs. Humphrey-Allen, Mr. Wm. J. Winch, Mr. Clarence E. Hay, and Mr. Schlesinger, and after fresh rehearsal, it cannot fail to be a success.

On Saturday evening (13th), the accomplished young pianist, Mr. John A. Preston, will give a concert in Mechanics' Hall. Besides piano solos from the works of Dvorak (new) and Schumann, Mr. Preston will play, with Messrs. Damreuther and Wulf Fries, a new Trio by the Russian composer Nápravnik, and Mr. Wm. J. Winch will contribute several songs.

Next comes, to the delight of lovers of pianoforte music, Herr Joseffy, with the charming violinist Adamowski. They will give three concerts, in the Music Hall, on Monday and Tuesday evenings, May 17 and 18, and on Saturday afternoon, May 22. The first programme offers the E-flat Trio, Op. 100, by Schubert; Violin Solos: Scherzo by Spohr, and Cavatina by Raff; Piano Solo: Schumann's *Kriesleriana*; Songs without Words by Mendelssohn, and "Venezia Napoli," (*Tarantella*) by Liszt; "Kreutzer" Sonata; piano and violin, Beethoven. The second includes a piano and cello Sonata by Rubinstein; Trio in G, Haydn; violin solo, "Zigeuner Weisen," by Sarasate; for piano solos: Mendelssohn's "Variations Series," and smaller things by Scarlatti, Kirnberger, Field, Schubert and Joseffy; finally, the great Schumann Quintet, Op. 44. The third concert will open with a Quartet, in A, for piano and strings, by Mozart, and end with Hummel's Septet with all the instruments. There will also be the Saint-Saëns Variations for two pianos on a theme by Beethoven, and a Romance for violin by Saint-Saëns. Herr Joseffy's piano solos will include the Chromatic Fantasie and Fugue, a Passepied and a Gavotte, by Bach, and five characteristic pieces by Liszt, —certainly a tempting programme of the whole!

Max Bruch's *Odyssæus* is to be repeated by the Cecilia, with orchestra, on the evening of May 24. Dates of concerts of the Apollo and the Boylston Clubs will be found in our Calendar.

#### MUSICAL CORRESPONDENCE.

BALTIMORE, April 19.—The Seventh Peabody Symphony Concert, on the 10th inst., presented the following programme :

a. Symphony, A minor. The "Scotch." . Mendelssohn.  
b. Piano-Concerto, G. minor. No. 1 Work 25.  
(Madame Nannette Falk-Auerbach.)

Song, with piano (Mignon) . . . . . Fr. Liszt.  
"A wondrous thing 't must be indeed."  
(Miss Elisa Baraldi.)

Overture to the Danish drama "Elfin Hill."  
Work 100 . . . . . Fr. Kuhlau.

On last Saturday the last of the seventeen Chamber Concerts was given, with the following programme :—

String Quartet, F major. Work 1.  
Edwin A. Jones, ex-Student.

*Allegro con brio.*—*Adagio.*—*Appassionato.*—*Scherzo, presto.*  
*Finale: Largo.*; *Fuga, allegro vivace.*

(Messrs. Fincke, Allen, Schaefer, and Jungnickel.)

Mignon. Song with piano . . . . . Fr. Liszt.  
(Miss Mary Kelly, student of the Conservatory, first year.)

Spring Song, from the opera *The Valkyrie*. . R. Wagner.  
(Mr. H. Glass, student of the Conservatory, first year.)

Piano Quartet, G. minor. No. 1. . . . . Mozart.

For piano, violin, viola and 'cello.

(Miss Esther Murdoch, student of the Conservatory, second year, Messrs. Fincke, Schaefer, and Jungnickel.)

The quartet by Mr. Jones, which was played here for the second time in public, is a work containing much that is highly creditable to the application of the young composer. We cannot, of course, expect to find anything strikingly original in the Opus No. 1 of a young composer; and Mr. Jones's maiden effort does not afford anything strikingly original. But in melodic and harmonic treatment, and in the artistically wrought *fuga* in the last movement, it must be put down as a

work that interests and holds the attention of the listener throughout. The *Adagio appassionato*, although a very pleasing movement, is not what its name would lead us to expect, and the *Scherzo* is Haydn all over. The closing movement, however, is a piece of work with which the composer may well be satisfied. The whole denotes correct theoretical study and careful treatment.

Mr. Jones, who is an ex-student of the Peabody Conservatory, is, I believe, a Bostonian by birth, and left here some months ago to take up his residence in Boston.

C. F.

MAY 3.—The season of Symphony concerts closed on the 24th ult., at the Peabody Institute, with the following programme:

Symphony C minor. No. 1. Work 5. . . . Niels W. Gade.  
Songs with piano. . . . . Ch. Gounod.  
Le Vallon.—Le Soir.—O ma belle Rebelle.—Au Printemps. . . . Miss Elisa Baraldi.

a. Concert-Romance D. Work 27. [For violoncello and orchestra] . . . . . Asger Hamerik.  
Mr. R. Green.

b. Jewish Trilogy. Work 19. For orchestra. Composed in Paris. Overture.—Lamento.—Sinfonia triomphale.

The novelty of the evening was Mr. Hamerik's 'cello Romance, one of the few compositions for that instrument that are within the grasp of every 'cello player of any pretensions, and at the same time sufficiently scientific to make them interesting to the musician. The theme is simple and pleasing and the instrumentation is done in the most charming manner. On Monday evening the "Liederkranz" choral society gave a complete and quite successful rendering of Haydn's *Creation* to a large and much delighted audience.

The Peabody chorus class, which has been under training during the season by Professor Fritz Fincke, the new vocal instructor, appeared in a concert at the Institute on Saturday last. The selections embraced the choruses "Come gentle spring" and "The heavens are telling" from Haydn's *Seasons* and *Creation*; an *Ave verum* from Mozart (sung *alla capella*) and the "Hallelujah" chorus from the *Messiah*. The balance of the programme was made up of recitations and airs from the *Creation* and the *Messiah*, sung by Miss Antonia Henne, Miss Henrietta Hunt, and Mr. Franz Remmertz; and the overture and pastoral from the *Messiah*, played by the Peabody string orchestra, who also supported the chorus in the selections named above. The work accomplished by Professor Fincke with the voices at the Peabody Conservatory during one short season is very surprising; and on Saturday he had an opportunity not only of showing his skill as a chorus director, but also gave evidence of his ability in handling an orchestra hastily brought together and with very little time at command for rehearsing. Mr. Fincke has done a great deal of good here during the past winter by his active interest in our choral societies, and by infusing much life and energy into chorus music generally, through his example as director of the Peabody choir and Wednesday club chorus class. His efforts will doubtless bear good fruits by encouraging a more lively interest in oratorio music next season.

A fitting close to this letter will be a *résumé* of the works produced at the Peabody Institute during the season, both at the Symphony and at the Student's Concerts.

#### PEABODY SYMPHONY CONCERTS.

Works performed during the fourteenth season, 1879-80.

a. Symphony, C minor, No. 5. (twice). . . . Beethoven.  
b. Leonora Overture, C, No. 3.

c. Sonata Appassionata, F minor. Work 57. For piano.  
Mme. Nannette Falk-Auerbach.

a. Fragments from the "Condemnation of Faust," Berlioz.

b. The Roman Carnival, Concert Overture. Work 9.  
Performed twice.

a. Piano Compositions. Works 16, 37, 57. . . . Fr. Chopin.

Mme. Julia Rivé-King.

b. Piano Compositions. Works 27, 28, 53.  
Mme. Teresa Careno.

Scalavonic Rhapsody, D, No. 1. Work 45. Anton Dvorak.

Symphony, C minor, No. 1. Work 5. . . . Niels W. Gade.

Songs, with piano. . . . . Edvard Grieg.

Miss Fanny Kellogg.

Songs with piano. . . . . Ch. Gounod.

Miss Elisa Baraldi.

a. Jewish Trilogy. Work 19. For orchestra. 1843.

b. Fourth Norse Suite, D. Work 25. Asger Hamerik.

c. Concert-Romance, D. Work 27. For violoncello and orchestra.

Mr. R. Green.

Raid of the Vikings. Overture to a Norse drama. Work 25. . . . . Emil Hartmann.

Overture to the Danish drama "Elfin Hill." Work 100. Fr. Kuhlau.

- a. Hungarian Rhapsody, C sharp minor. No. 2. Fr. Liszt. Mme. Julia Rivé-King.  
b. Songs, with piano. Mr. Franz Remmertz.  
c. Songs, with piano. Miss Elisa Baraldi.  
a. Symphony, A minor. No. 3. The Scotch. Mendelssohn.  
b. Piano-Concerto, G minor, No. 1. Mme. Nannette Falk-Auerbach.  
c. Andante e Rondo, from the violin-concerto. Transcribed for piano. Mme. Julia Rivé-King.  
a. Ocean Symphony, C, No. 2. (twice). Anton Rubinstein.  
b. Songs, with piano. Works 8, 32, 33. Mr. Theodore J. Toedt.  
c. Songs, with piano. Works 8, 27, 32, 33, 72. Miss Henrietta Beebe.  
Symphony, A. minor, No. 2. Work 55. C. Saint-Saëns.  
The Miller's Pretty Daughter. Work 25. Fr. Schubert. Mr. Franz Remmertz.  
Songs, with piano. . . . . R. Schumann. Miss Antonia Henne.  
Slumber Song, with piano. . . . . R. Wagner. Miss Fanny Kellogg.  
(Conclusion in next number.)

CHICAGO, April 30, 1880.—Our musical season is quickly passing away, and the attention of all those interested in music is being called to Cincinnati and Boston, where the great festivals are to be given. A number of our representative musical people will go to these festivals from this city, and in the mean time our own season will come to an early close. Since my last letter to the *Journal* we have had the pleasure of hearing the following fine programmes of pianoforte music from Mr. William H. Sherwood, the pianist, of your city.

## PROGRAMME I.

1. Chromatic Fantasie and Fugue . . . . . Bach. (Arranged by H. v. Bülow.)  
2. Adante and Variations, F minor . . . . . Haydn.  
3. Fantasie, C major, (Dedicated to Liszt.) Op. 17 . . . . . Robert Schumann.  
a. Durchaus phantastisch und leidenschaftlich,  
b. Maessig, durchaus energisch,  
c. Sehr Langsam, durchweg leise zu halten.  
4. "La Fileuse," Op. 157, No. 2 . . . . . Joachim Raff.  
5. Barcarolle, No. 4, G major . . . . . Rubinstein.  
Serenade, D minor, Op. 93 . . . . .  
Valse Caprice, E flat . . . . .  
"Eine Faus Ouverture." . . . . .  
(Arranged by von Bülow.)  
6. "Spinnerlied," (from "Flying Dutchman"), Wagner.  
"Lothengrin's Verweis an Elsa,"  
"Isolde's Love-death," (Finale of "Trestan & Isolde"),  
"March from "Tannhäuser."  
(Arranged by Liszt.)

## PROGRAMME II.

1. Grand Organ Fantasie and Fugue, G minor . . . Bach. (Piano arrangement by Liszt.)  
2. "Loure," G major (arr. from 3d V'cello suite.) . . Bach.  
3. Eight Etudes . . . . . Chopin.  
Op. 10, No. 4, C sharp minor, (Allegro con fuoco,)  
Op. 10, No. 3, E major, (Lento ma non troppo,)  
Op. 25, No. 8, D flat major, (in sixths,)  
Op. 25, No. 7, C sharp minor, (Adagio Sostenuto,)  
Op. 10, No. 5, G flat major, (on the black keys,)  
Op. 25, No. 10, B minor, (Legato octaves,)  
Op. 10, No. 11, E flat major, (Arpeggio chords,)  
Op. 10, No. 12, E minor (left hand study), (Allegro confuso.)  
4. Nocturne, A major, No. 4 . . . . . Field.  
"Erotikon," Op. 44,  
"Non per libidine, ma per gentilezza di Coure," (Leonardo Bruni, Vita di Dante.)  
5. No. 1. "Kassandra." "Mein Buhle war er! und er hat mich sehr geliebt!" . Adolf Jensen. (Aischylos, Agamemnon 1116.)  
No. 2. Die Zäuberin, (The Enchantress.)  
6. Etudes Symphoniques, Op. 13, . . Robert Schumann. (Theme, XII Variations, and Finale.)

## PROGRAMME III.

1. Sonate Pathétique, Op. 13 . . . . . Beethoven.  
2. "Ballade, A flat Op. 47, . . . . . Chopin.  
Nocturne, F sharp Op. 15,  
Grande Polonaise, A flat Op. 53.

3. Prelude and Fugue, No. 3, C sharp major, . . . Bach. (Well Tempered Clavichord)  
Loure, from 3d V'cello suite, G. major.  
4. Trois Moments Musicales, Op. 7 . Moritz Moschkowski.  
No. 1, B major,  
No. 2, C sharp minor,  
No. 3, F sharp major.  
5. Aus dem Volksleben, Op. 19 . . . Edward Grieg.  
No. 1, Auf den Bergen, (on the Mountains,)  
No. 2, "Norwegian Bridal Party passing by,"  
No. 3, Aus dem Carneval.  
6. "Waldesrauschen," (Forest Murmers.) . . . Liszt.  
Sixth Hungarian Rhapsodie.

interest, the prize composition of Mr. Dudley Buck, Here is the programme in full, with the exception of the three matinées:

## FIRST NIGHT.

- Cantata, "Ein feste Burg," . . . . . Bach. (Adapted for performance by Theodore Thomas.)  
Miss Annie B. Norton, Miss Annie Louise Cary, Signor Italo Campanini, Mr. Myron W. Whitney. Chorus, Orchestra, Organ.  
Symphony, C major (Jupiter), . . . . . Mozart. Jubilate, . . . . . Handel.  
(Adapted for performance by Robert Franz.)  
Miss Annie Louise Cary, Mr. Fred Harvey, Mr. Myron W. Whitney.

## SECOND NIGHT.

- Miss Solemnis, D major, op. 123, . . . . . Beethoven. Sopranos: Miss Amy Sherwin, Miss Annie B. Norton. Altos: Miss Annie Louise Cary, Miss Emma Cranch. Tenors: Signor I. Campanini, Mr. Harvey. Basses: Mr. J. F. Rudolphsen, Mr. Myron W. Whitney. Chorus: Orchestra, Organ.  
Symphony, D minor, op. 120, . . . . . Schumann.

## THIRD NIGHT.

- Overture, "The Water Carrier," . . . . . Cherubini. Aria, . . . . . Miss Annie Louise Cary.  
Symphony, No. 5, C minor, op. 67, . . . . . Beethoven. The Tower of Babel, . . . . . Rubinstein.  
(Sacred opera in one act.)  
Signor Campanini, Mr. J. F. Rudolphsen, Mr. Myron W. Whitney. Chorus, Orchestra, Organ.

## FOURTH NIGHT.

- Scenes from Longfellow's "Golden Legend." (Prize composition.)  
Miss Annie B. Norton, Mr. Fred Harvey, Mr. J. F. Rudolphsen, Chorus, Organ, Orchestra.  
Overture, King Lear, op. 4, . . . . . Berlioz.  
"Die Goetterdaemmerung," Act Third, . . . . Wagner.  
(Seine I. The Rhine Daughters; Siegfried. Scene II. Siegfried; Hagen; Gunther; Warriors.)  
Miss Amy Sherwin, Miss Annie B. Norton, Miss Emma Cranch, Signor Italo Campanini, Mr. J. F. Rudolphsen, Mr. Myron W. Whitney, and others.  
Zadok, the Priest, Coronation Anthem, . . . . Handel. Chorus, Orchestra, and Organ.

The sale of season tickets is said to have been enormous, having yielded, up to Saturday before last, \$32,000, of which over \$7,000 was for premiums at auction sales. Over 2,500 seats had been secured for the season, and the prospect was that the total receipts would reach \$75,000. The orchestra will be on the following grand scale: First violins, 26; second do., 26; violas, 20; violoncellos, 19; double basses, 18; harps, 4; flutes, 4; oboes, 4; English horn, 1; clarinets, 4; bass clarinet, 1; bassoons, 3; contra bassoons, 1; horns, 8; cornets, 2; bass trumpet, 1; trumpets, 2; tenor trombones, 3; bass trombone, 1; tuba, 1; drums, cymbals, etc. Total, 155.

It was a most agreeable surprise to many musical people gathered at a Handel and Haydn rehearsal, a couple of weeks ago, to recognize the genial face of Beethoven's biographer, our old friend Alexander W. Thayer, who has returned on a short leave of absence from his laborious post of duty as American Consul at Trieste. He has held that place for sixteen years, and now the poor state of his health, compelling the suspension of the fourth and last volume of his Beethoven, is what leads him to seek rest and recreation among his old friends at home. Everywhere he is most cordially welcomed; he was for years a member of the Handel and Haydn Society, and probably no one has more keenly enjoyed the festival than Mr. Thayer. He speaks enthusiastically of our chorusing compared with most that he has heard in Berlin, Vienna and other German cities. In Trieste, of course, he lives in musical banishment almost.

Madame Constance Howard, the pianist, of New York, who was heard here with interest in one of Mme. Cappiani's concerts, and who is highly commended by Mr. W. H. Sherwood, has recently played at Andover, Mass., in three Piano Recitals under the direction of Mr. S. M. Downs. In one of these, Mme. Howard played the A-minor Prelude and Fugue by Bach in Liszt's arrangement; the Beethoven Sonata, "Les Adieux," etc.; the Finale to Schumann's *Etudes symphoniques*; the *Cracovian* of Chopin, with second piano accompaniment, besides many smaller selections from Chopin, Schumann, Rubinstein, Silas and Kullak. It takes an artist to do all this.

## NOTES AND GLEANINGS.

CINCINNATI. As the Triennial Boston Festival goes out, the Biennial Cincinnati Festival comes in. It will be held for four days, May 18, 19, 20 and 21. Theodore Thomas will direct it. The chorus will be very large, the orchestra much larger than we have had here. The programme is rich and varied, containing one famous work of prime importance never yet heard in this country: the great *Missa Solemnis*, in D, of Beethoven; also a novelty that will excite much

